

# CRAFTED

MAKERS *of* THE EXCEPTIONAL

2014

 **WALPOLE**  
BRITISH LUXURY

  
**VACHERON CONSTANTIN**  
Manufacture Horlogère. Genève, depuis 1755.



## Welcome from Guy Salter, Chairman of Crafted

Craftsmanship has long been part of the luxury mantra – and never more so than now. There is something of a symbolic, almost talisman-like aspect to it. It has become de rigueur for brands to extol their craft virtues; telling that story with beautifully shot print ads depicting craftsman at work, or for those that are able to, organising special open days or travelling exhibitions featuring their most talented makers.

This is clever and necessary marketing. Responding to the customer's desire for reassurance about the price they are paying and so asking searching questions about quality, provenance and the like. The issue is how much substance is there backing up the marketing? Only a relatively small number of mainstream luxury companies still have outstanding craft credentials and have built their business models, pricing, employment policies and marketing around the 'making' philosophy. Indeed, some of the best practice in terms of product quality is now seen by new smaller luxury brands that eschew expansion and ubiquity in order to be niche and specialised. In doing so they have cleverly bought themselves a place at the top table, even if that is about reputation not size.

In a similar way, just as luxury has had 'a good crisis', so have the best independent makers. Top end shopping streets are increasingly

looking the same the world over, so the hunt for something truly unique, genuinely bespoke, is gathering pace. Commissioning something from an independent craftsman requires sophistication and confidence but is a natural evolution for the discerning consumer. In that sense it is a 'Back to the Future moment', as this is where luxury started hundreds of years ago.

In my view this is based on a truth; that despite advances in technology and precision engineering by intelligent machines, nothing can replicate something that has been made by the human hand. Another truth – this matters to consumers.

Despite the long-term trend at the top end of the market favouring talented makers, being a craftsman is a difficult, demanding and often lonely road to travel. One of the biggest challenges being the commercial know-how and business acumen to turn talent and skill into products that sell, generate a profit and pay the mortgage.

This was why I founded the *Crafted* mentoring programme in 2007. Since then we have supported some fifty makers and, thanks to the time and generosity of our mentors, made an appreciable difference to their sustainability and commercial viability. Thanks to the incredible support from Vacheron Constantin, we now have another opportunity to celebrate both our makers and the role of craftsmanship in contemporary

luxury by staging the *Crafted: Makers of the Exceptional* showcase for the second year running. Vacheron Constantin's vision to promote traditional skills is nothing short of inspiring and I am indebted to their patience and understanding that true luxury, just as exceptional making, is a long game and as much about investment as marketing.

– Guy Salter, Founder and Chairman of *Crafted*



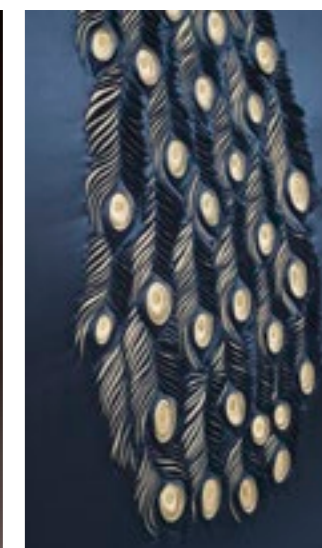
## Crafted: Makers of the Exceptional at the Royal Academy

*Crafted: Makers of the Exceptional* is an important retrospective and celebration of the work of some of Britain's most talented designer makers, all of whom have participated in Walpole British Luxury's *Crafted* programme. Held in association with Vacheron Constantin, one of the world's oldest and most respected producers of luxury Swiss timepieces, the showcase is free of charge to visit and open to all.

Staged for the first time in the prestigious Royal Academy's Burlington Gardens, following last year's inaugural event at Somerset House, the artisans' workshop spaces are faithfully recreated and tell the story from raw material to finished work. The focus is on the people as well as the products with live demonstrations and chances to meet the makers.

The showcase is held concurrently with Vacheron Constantin's *Métiers d'Art* days taking place in France, Italy, Switzerland and Spain. These annual exhibitions are dedicated to promoting and passing on the culture of over 200 skills, many of which are centuries old.

**RA** Royal Academy of Arts



## Walpole British Luxury Crafted Programme

To the lay person, the intrinsic link between luxury and the craft sector may not be immediately obvious, but expert craftsmanship is truly at the heart of all high-end goods. Think traditionally-blown glass goblets, hand-stitched bespoke shoes, and intricately hand-carved cabinetry: these traditional skills are often overlooked in an era of mass production and precision engineering. However nothing can replace the knowledge that an item – particularly one with a steep price tag – has been made by the human hand.

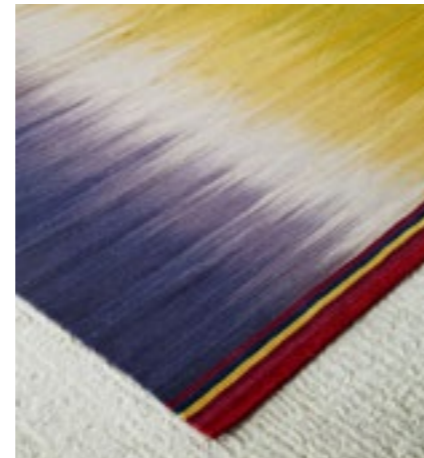
As such, these talented artisans and their invaluable skills need to be protected and promoted to ensure their longevity. And in turn, these skills will ensure the success of an industry built on the quality of its products.

Walpole British Luxury's *Crafted* programme was founded five years ago to do just this. Each year it takes up to 10 craftmakers on a journey of mentorship – pairing them with experts from the craft and luxury sectors and developing their skills through a series of workshops and coaching. The aim is to equip these supremely talented designer makers with the business acumen to secure their future, while introducing them to those luxury professionals that are so in need of their skills.



With the support of its membership of over 170 luxury brands and cultural institutions, and patron Vacheron Constantin, Walpole is now taking *Crafted* on its next stage of evolution.

“At Walpole British Luxury we recognise how exceptional craftsmanship and the finest materials are fundamental to the success of the luxury market. Through *Crafted*, talented makers are given an exciting opportunity to take their skills to the next commercial level while in turn helping promote and develop the British luxury industry for generations to come.” – Michelle Emmerson, Managing Director at Walpole British Luxury



## About Walpole British Luxury

As the ‘voice of British luxury’ Walpole British Luxury has a far-reaching mission. A mission to inspire, develop, protect and promote the industry through the creation of a community for the exchange of best practice ideas; by developing industry insights, networking and thought leadership; by lobbying the UK government and the EU; and through mentoring programmes, such as *Crafted*, to safeguard the future of the sector. Walpole is not-for-profit and the largest luxury membership organisation of its kind in Europe. Its membership is comprised of over 170 of Britain’s most prestigious luxury brands and cultural institutions, all of whom share a deep-rooted commitment to combining the best aspects of innovation, design, quality, tradition and service. Walpole galvanises the joint strength of this membership by harnessing and sharing its collective knowledge, experience and resources have significant international clout in furthering

the UK’s reputation and reach. As a founder of the UK China Visa Alliance, and European Creative and Cultural Industries Alliance, Walpole has produced tangible benefits, such as a clampdown on counterfeiting – which is estimated to cost the UK economy around £1.3 billion every year – and improved visa processes for high-spending visitors to the UK from China. Britain’s complex visa regulations have historically been a hindrance to British luxury brands wishing to target these upwardly mobile Chinese travellers – and as a founder of the UKCVA, Walpole is working to address this issue. As well as these initiatives, Walpole’s dedication to its core programme of networking events, thought leadership seminars, mentoring, research and PR work continues to grow and evolve as the organisation seeks to best serve its active and engaged membership of Britain’s most esteemed luxury brands.



## Welcome from Vacheron Constantin

It is with great pleasure that Vacheron Constantin supports the Walpole *Crafted: Makers of the Exceptional* showcase at the Royal Academy. This partnership is a perfect celebration of the current Journées Européennes des Métiers d'Art – or European Artistic Crafts Days – an international event that takes place over several days, showcasing the various disciplines of fine artistic craft. We are delighted to note that JEMA is now a staple and ever more eagerly awaited fixture in the annual arts calendar of Paris, Milan, Geneva and now London.

The progressive success of JEMA is testament to the emotion felt by the public when faced with the level of excellence of these artisans and their creations on display. Occasionally these crafts are lesser-known and, in some cases, lost over time, so creating a showcase allows these historical artistries to be brought back to our collective memories. It confirms our fundamental intuition that fine craft has a right to its own platform and always should have. So, above all, it is our duty to preserve and ensure the perpetuation of these fine craft skills.

There could not be a more appropriate setting to host the *Crafted* exhibition than the Royal Academy of Arts – a venue that, for centuries, has embodied and represented the highest levels of art, through both historical and contemporary examples. We appreciate the potent symbolism of this place where everything is contributed to nurturing the vital impulse of art; a life force conveyed through teaching

and learning and entirely dedicated to fostering meaning and beauty.

Building on its strong heritage of unceasing production for over 250 years, our Manufacture in Geneva – the birthplace of watchmaking decorative arts – is keenly aware of the need to invest in the transmission of fine craft, but with a contemporary, long-term vision. It is essential to free up new spaces to allow the exploration of these and other new disciplines, thus enabling artisans to reveal the full extent of their artistic legitimacy.

*'Crafted: Makers of the Exceptional'* will allow the public to discover 28 designer makers and their work that melds past with present in terms of materials, methods and concepts. All have benefited from the annual Walpole *Crafted* programme, created by Walpole and supported by Vacheron Constantin. A programme that helps craftsmen and women develop businesses that are strong and sustainable in order to support themselves properly, do commercial justice to their outstanding skills and, crucially, allowing them to pass these on.

To offer visitors a tangible glimpse of these artisans' skills, eleven of them will be demonstrating their talents during the showcase, offering us the purest journey of discovery. An adventure that will continue to amaze and surprise onlookers; by sharing the passion that inspires these vibrant artisans' lives.

During *Crafted*, Vacheron Constantin invites you to explore

the sure, yet delicate movements of our Master Engraver, for whom our watch collections – and in particular the openworked models – serve as exceptional channels through which to express this most ancient craft.

This spotlight on excellent technical mastery plays a crucial role in inspiring future. It is a response to the new generations that are rediscovering the value of "time" through the work of the designer makers taking part in the *Crafted* programme. We hope that this showcase will demonstrate how the artisans take time to respect the rhythm of their materials, to instil them with creative energy and to see the journey through to its culmination in their final creations. Such is the message of this exhibition to which we look forward to welcoming you.



## About Vacheron Constantin

Founded by Jean-Marc Vacheron in 1755 in Geneva, the cradle of technical and precious Fine Watchmaking, Vacheron Constantin is the world's oldest watch manufacturer in continuous production for more than 250 years.

Artistic crafts are an integral part of the history of the Geneva and of the Manufacture, which has always been one of the major proponents of these often little-known or fast-disappearing skills. In 1770, the young Vacheron created one of the first horological complications, and nine years later he designed the first *guilloché* dials – creating a blueprint for watches the world over. Today, Vacheron Constantin considers it a duty to extend the influence of Artistic Crafts and to spark new vocations through these European Artistic Crafts Days.

Pursuing its longstanding ties with the world of art and culture, Vacheron Constantin is committed to fostering the Artistic Crafts that play such a key role in contemporary creativity, while highlighting the excellence achieved by combining these talents with those of design.

The brand is also a privileged partner of a number of cultural institutions such as The Royal Ballet School in London, the Opéra National de Paris, the French Institut National des Métiers d'Art and the Barbier-Mueller Museum Cultural Foundation.

Continuing this dedication to craft in the UK, Vacheron Constantin's support of both *Crafted: Makers of the Exceptional* and the craft industry in its entirety has allowed us to stage this second spectacular showcase of work.



## Blazing a Trail for Craft

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*Rosy Greenlees, Executive Director of the Crafts Council gives her thoughts on the intrinsic connection between luxury and craft – and how organisations like Walpole British Luxury and the Crafts Council help makers grow creatively and commercially.*

Luxury is a fluid concept – its parameters can change over time. What has remained a constant factor within the history of luxury however is the continued presence of craft practice.

The particular qualities that have ensured this continued relationship include uniqueness, bespoke making, one-off objects and small batch production, fine materials, the specialist skills to make that are possessed by few, and a special connection between maker and consumer .

The evidence of hand-skill fills the void between product and consumer created by mass production. We can imagine a person's touch within a crafted object and consider how, where and why it was made, so creating a

relationship with that product which becomes emotionally charged. In bespoke commissioning we see the development of a close, personal trusting relationship between maker and client, one that often has existed in the role of patron, and goes beyond a simple provision of goods and services.

The level of skill and material knowledge imbued in luxury products at the hand of the maker is only afforded by time. It is by virtue of their skill and often decades of experience that makers can create the hidden value that is the mark of true luxury. The learning of such skills is only possible through the act of making.

The centuries-old model of master craftsmen passing on hand-skills and material knowledge to apprentices has been eroded over time yet the tide may be turning.

Mentor programmes like Crafted and the Crafts Council's own programmes like Hothouse and Injection do much to help makers grow creatively and commercially. Creating new ways to pass skills and expertise on through modern day

apprenticeships – as the Government announced in March 2014 – is crucial to sustaining our sector. The creation of a group of individual makers, craft businesses and associations who have been tasked to design a world-class apprenticeship standard for craft is very much welcomed.

This Craft Trailblazer will hopefully pioneer a new way of supporting talented makers at the start of their career and strengthen and continue to move forward the British craft sector.

*Rosy Greenlees, Executive Director, Crafts Council*





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Alex Ramsay creates unique silverware and bespoke architectural and sculptural artworks. Her designs have included interior wall panels, gates, artworks and garden screens for private clients, discerning interior designers and architects wanting to bring creativity, subtlety and originality to their home or project.

Commissioning a bespoke piece by Alex is a journey, a chance to take the essence of something – be it a personality, a place, an organisation or an occasion – and work together at capturing it in the form of a unique, hand made artwork.

Her designs are inspired by the ethereal yet powerful shapes and colours found in nature, a fascination that arose during time spent amongst the mountains and lochs of western Scotland and Iceland.

Intriguing surface textures, pattern and depth emerge through the layering of materials, exploring a wealth of techniques including enameling, fusing and hand piercing. Like the landscapes they echo, her pieces come alive when seen in person – they are made to be handled, to keep changing and giving, to respond to the shadow and light around them.

Recent clients include de Rothschild, The Modern Silver Collection at Goldsmiths' Hall, The Mayor of Beijing's Olympic collection & Arts & Business.

“The results are pure poetry”  
– Charlotte Abrahams,  
*The Financial Times*

## Alex Ramsay

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*Cascade Wall piece / Silver and enamel*  
*Photo Credit: Sylvain Deleu*

## Bailey Tomlin

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*Lily and bumble bee headpiece*  
*Embossed velvet petals and bound wire stems*  
*Photo credit: Andra Nelki*

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Bridget Bailey of Bailey Tomlin is a conceptual milliner and designer with over 20 years' experience. From her studio in Camberwell, south London, she has created a unique and distinctive body of work. Textiles and millinery are blended into a unique language of techniques, and then employed to express her subversive approach to fashion.

Straw, sinamay, silk and leather are all worked by dyeing, hand painting, embossing, and hand-rolling. This transforms these traditional textile and millinery materials into delicate and unexpected pieces that are both innovative and inspiring. Surreal, sculptural and playful – with a delicate, lightness of touch – are the distinctive hallmarks of all her work.

Bailey Tomlin's collections have a long pedigree, having been designed and produced for labels such as Jean Muir, Mulberry, Mitsukoshi, Saks Fifth Avenue and the V&A. Bridget has also shown extensively at exhibitions ranging from Origin and London Fashion Week, to the Gold Medal winning Thrive Garden at Chelsea Flower Show, The Philadelphia Museum of Art 2012, Green Closet Milan 2012, and Mad for Tea – an exhibition of tea paraphernalia at Fortnum and Mason, in June 2013.





*Infusionware No.1 for Lalani and Co  
Single-Serve Teapot*

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Billy Lloyd is a designer based in London. He was trained at Camberwell College of Arts followed by two apprenticeships: one year with Lisa Hammond at Maze Hill pottery followed by four years with leading potter and writer Julian Stair. He set up his own studio in 2011 having won the Cockpit Arts Award and in 2013 he was runner-up in the 'Young Designer' category for the Homes and Gardens Designer Awards. Billy designs and makes bespoke ceramic tableware and interior accessories for private clients, architects, retailers, hotels and restaurants. Clients include: Sir Terence and Lady Conran, SE5 Architects, Fennica Tokyo, Heal's, The Conran Shop, The New Craftsmen, Lalani and Co., Brown's Hotel and Coya to name but a few. Whether the product is made at his studio at Iliffe Yard, Kennington, or by a highly skilled manufacturer, the importance of craft and the people involved are never underestimated.

## Billy Lloyd

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With over 30 years' combined experience, Deborah Carré and James Ducker are masters of the crafts that together comprise the world famous 'West End' bespoke shoe.

It is this pedigree, combined with their distinct, contemporary aesthetic, which attracts clients worldwide to the carréducker atelier in historic Clerkenwell and to Gieves & Hawkes (where they deliver the only in-house bespoke shoemaking service on Savile Row).

Like a well-tailored suit, a properly made bespoke shoe streamlines the foot, flattering the silhouette. At carréducker, shoes are tailored to the customer's personal taste. Working with their skilled team of last maker, pattern cutter, clicker and closer, initial measurements and drawings are brought to life. After a number of fittings the shoes are finished at the workbench by James and Deborah, using the strongest handsewn construction and strong, English oak-bark-tanned soling and heel leathers.

Passionate about their craft, carréducker share their expertise through collaborations with retailers, manufacturers and designers; their sought-after courses and master classes in London and New York; and their blog – where they share techniques and tips – helps shoemakers across the globe. To date, some 150 students have completed the 200+ steps to make a pair of shoes. Many have continued for personal satisfaction, others have been inspired to complete the journey to become cordwainers in their own right.

Winners of the 2011 Balvenie Master of Craft Leather award, carréducker have been widely published and exhibited including at the Buckingham Palace Jubilee Festival, 2012 Olympic British Business Embassy, Craft Council's Added Value and London Men's Collections.

## Carréducker

*cd@carréducker.com  
www.carréducker.com*



*CKT2 Hunter  
Waxed chestnut calf upper with natural veg-tan lining; hand  
lasted and welted with cleft heel and studded Dainite sole*



*Geometric selection of cushions, hand embroidered with tapestry wool*

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Charlene Mullen is an award-winning designer, creating beautifully executed textiles for residential and commercial interiors. Intricate embroidery creates a contemporary yet deeply personal feel.

Mullen's unique aesthetic is born of her training in illustration and textiles combined with over twenty years' experience designing embroideries and print for leading fashion houses including Calvin Klein, Donna Karan and Givenchy.

Designs varies from decorative and ordered recreations of scientific structures to figurative designs with an illustrative feel and humorous narrative. The contours of machine and traditional hand embroidery bring an added depth and warmth to Charlene Mullen textiles.

“Her work has the craft input and quality you'd associate with a bygone era.”  
*The Sunday Times*

## Charlene Mullen

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*Lyre Barware. Designed by Katy Holford  
Handmade and hand cut full lead English crystal  
Photo credit: Tony West*

## Cumbria Crystal

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Over the past three years Cumbria Crystal has grown from a small English company into an established luxury brand producing unique hand-crafted English full lead crystal. Excellent contemporary design is at the heart of the success of the company, led by Creative Director Katy Holford. She has combined her classic English style with the development of traditional glassmaking and cutting skills and overseen recent investment in state-of-the-art equipment at the factory on the edge of the Lake District, one of England's most beautiful regions. Cumbria Crystal do not produce overseas or use automated production methods to ensure that traditional glassmaking skills remain alive in England.

This combination of exceptional quality craftsmanship and innovative design has led the company to create own-label collections with bastions of British luxury including Asprey, William and Son and Linley, and to be applauded at the Walpole British Luxury Awards for Excellence in 2013.

Cumbria Crystal's own classic and contemporary collections are also stocked in leading UK retailers including Fortnum & Mason, Liberty's and Thomas Goode.

It has been their privilege to design and hand produce limited-edition pieces to celebrate significant Royal occasions, including the wedding of HRH the Duke and Duchess of Cambridge, the Diamond Jubilee and, most recently, the birth of HRH Prince George of Cambridge.

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Daniel Spring is an East London-based designer and maker of handmade metal furniture. Influenced by Modernism and Art Deco for their emphasis on high quality materials, he is drawn to metal for its strength, malleability and aesthetic versatility.

Having gained an MA in Silversmithing from the Royal College of the Arts, Daniel set up his own practice 15 years ago, and continues today to work with private clients, artists, architects and interior design firms in the UK and internationally. Thanks to an interest in music, his designs are a response to the visual rhythm and proportion of the positive and negative spaces between the elements of an object. Daniel's most recent work is characterised by highly reflective polished and plated finishes in nickel, bronze, copper and chrome, contrasted with other materials such as sustainable wood and fine fabrics. His ongoing stainless steel pieces convey a functional aesthetic with clean, architectural lines, while his trademark iron beds represent a modern take on traditional formats. Daniel's work has been exhibited at Decorex, the London Design Festival and Craft Central, and has also been featured on television and in art displayed at the National Portrait Gallery. He is a keen artist, primarily focusing on watercolours and oils as well as line drawing.

## Daniel Spring

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*Puddle tables in polished stainless steel and acrylic*  
*Photo Credit: Graham Pearson*

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Mati Ventrillon is one of the three remaining knitters making garments on Fair Isle, Scotland. She is a French-Venezuelan Architect who learned the skills from older knitters on the isle after moving from London with her family to a croft in 2007. In 2012 she launched her knitwear label offering an online service of individually designed tailor-made Fair Isle garments.

I feel history in every stitch, in the local wool's texture and the passion that drives me. My neighbours' ancestry, and the landscape and elements that shape it, connect us inextricably with the past. Every Fair Isle garment is much more than 'just technique and knitting'; the complex origins and influences of its traditional patterns may never be fully understood. The spirit of long evenings and longer winters around fires in island crofts lives on in my garments. It's the spirit that, when the men were at sea and weather and darkness kept women and children indoors, spawned spectacular creativity and timeless, infinitely variable, patterns. Each piece of Mati Ventrillon Fair Isle knitwear reflects this heritage. She uses only traditional patterns from 19th and early 20th centuries. Each garment is individually designed; knitted to shape to give the best fit using organic and non organic 100% Shetland wool; carefully hand-finished; separately washed and traditionally dried on a jumper board. Inspired by tradition and crafted for life: the Mati Ventrillon brand aligns authentic Fair Isle knitwear traditions with Mati's life journey and gives the brand its unique identity.

## Fair Isle Knitwear

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*www.fairisleknitwear.co.uk*



*Blue jumper 2013 collection / 100% Shetland wool*  
*Photo credit: Mati Ventrillon*

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To date, glassmakers Stephen Gillies and Kate Jones have their work in the permanent collection of the V&A, and the specialist glass collections of The Museum for Modern Glass Coburg Germany, Broadfield House Glass Museum Dudley and Ebeltoft Glass Museum Denmark.

Gillies is the glassmaker, his driving force is the making of each piece to the best of his considerable ability.

Jones trained as a painter and has adapted her visual skill to mark making on glass.

The partnership, established in 1995, continues to explore the unique qualities of the material.

Their current work, 'Landscape Studies', is informed by the visual experience of the remarkable landscape in which they live and work.

"Our works observe the evident structure of the landscape within the North York Moors. The pieces reflect the changing light from vast skies falling upon complex layers of lines, shapes, colour, textures, and explores the beauty found in its slow construction, carved and eroded by thousands of years of land management and the harsh northern elements."

Gillies Jones have exhibited their objects in numerous exhibitions including touring with The British Council, The International Exhibition of Glass Kanazawa Japan & 8th Chenongi Craft Biennale, Korea & Taste, Geneva. Works are in the permanent collections of The Farringdon Collection Oxford, Bolton Museum & Art Gallery, Cartwright Hall Bradford, Cannon Hall Barnsley, The Fitzwilliam Museum, Cambridge and National Museum Scotland.

## Gillies Jones

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*Gillies Jones Bowl Blue Landscape Study*

## Helen Amy Murray

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*Peacock / Navy Silk Crepe Satin, 3 shades of gold Indian Silk Douppion applique and gold dyed Foam.*  
*Photo credit: Marcos Bevilacqua*

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Helen Amy Murray's illustrious handsculpted leather and textiles are sought by interior designers, architects and collectors the world over, looking to commission arresting works of art for interiors, furniture and installations. Materials are manipulated to give life and depth to the surface. The gradation of scale and direction of the illustration creates effects that vary dramatically with the change of light and viewing angles.

Helen set up her eponymous label Helen Amy Murray in 2003 and has experienced an ever-increasing demand for her unique aesthetics and fantastically striking designs.

"Creating a beguiling visual experience by sculpting my designs in soft materials and creating surface relief usually associated with solid materials is immensely rewarding."

In addition to her commissioned projects Helen creates framed artworks in which she has creative freedom to develop new ideas without boundaries.

Her work has been featured in many publications from Wallpaper to The New York Times and exhibited in galleries worldwide.

Design accolades include the Oxo Peugeot Design Award; the NESTA Award for Innovation; the Homes and Gardens Award for her 'Peony' rug collaboration with the Rug Company, which was also shortlisted for the Elle Decoration British Surface Design of the year 2009. 2013 saw Helen win the Balvenie Masters of Craft Award for Interiors.

## Jacqueline Cullen

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www.jacquelinecullen.com



Whitby jet bangle with inverted black diamonds  
Photo credit: Lydia Whitmore

Whitby jet is a prehistoric fossil mined during Victorian times in order to supply the mourning jewellery industry. Whitby jet is now rare and Jacqueline's supplier abseils down the cliffs on a rope collecting raw samples from disused mines.

Jacqueline is inspired by dramatic acts of nature, a placid sky ripped open by lightening, a volcano erupting, a cliff edge left jagged from erosion. Even in the act of immense destruction nature can create something intensely beautiful. The breaking up of a bold, fluid form is central to her work where fractures, fissures and crevices release a luxurious cascade of textured gold or glittering diamonds.

Jacqueline Cullen is the only person working with Whitby jet in a non-traditional way and she remains committed to introducing this ancient and sensual material to a contemporary audience.

Jacqueline won the Balvenie Master of Craft award in the stone carving category. She has been featured in Vogue UK, Spain, Italy and Brazil, *Financial Times*, *The Times*, *The Independent*, *Harper's Bazaar*, *Elle Germany*, *Tatler*, *Wallpaper\** and on BBC TV and radio. Jacqueline exhibits at Rock Vault London Fashion Week and is now available in Dover Street Market, London and Kentshire at Bergdorf Goodman, New York, and Net-a-Porter coming soon.

Jo Thorne is a goldsmith and artisan jeweller based in Lewes, East Sussex. She graduated from Sir John Cass School of Art, and also trained with Reema Pachachi, former creative director at De Beers. Her work has been sold internationally, and was recently selected for a prestigious award from The Goldsmith's Craft and Design Council.

Jo uses repetition of abstracted natural forms to create patterns, branches and meshes, which are then forged from gold into fine three-dimensional structures, and set with precious gemstones. She has absorbed and distilled diverse influences, from Islamic arabesque art to masters such as Lalique and Fabergé, the art deco and nouveau movements, and the costume jewellery of Chanel.

Her epiphany as a designer came when she discovered an affinity for the scale and aesthetic challenge of the fine hair adornment: a neglected classic, and a statement piece every bit as powerful as a fine necklace or brooch.

Jo is now pioneering the reinvention of this forgotten icon of jewellery design, with a passionate belief that these jewels should be liberated from obscurity and restored to their rightful inheritance as precious pieces – truly iconic and feminine, and gracing the most prestigious of events.

“It is exceptionally rare to find an unexplored genre of contemporary fine jewellery. Through her unique exploration of hair adornment, Jo Thorne brings extraordinary craft and design to a forgotten icon of the jewellery world, with a subtlety and delicacy that makes her work unmistakably feminine.”

— Annoushka Ducas MBE,  
Founder of Annoushka Jewellery

## Jo Thorne

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Passion Flower Hairpin  
18k gold and 60 green sapphires  
Photo credit: Becky Palmer



*May-belle / Sinamay, quilts, dried leaves and flowers  
Photo credit: Isabella Alicia Cern*

## Katherine Elizabeth

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Whether it's Royal Ascot, Henley Royal Regatta, a wedding, garden party, or you simply need a glamorous headpiece, Katherine Elizabeth is home to beautiful hand-made millinery.

An award-winning millinery house whose achievements include LFF Profile Awards, London Lifestyle Award for Best Fashion and Dzina Fashion Awards, the brand is stocked internationally in leading boutiques and collaborates with some of London's most prestigious stores and personalities. The label continues to grow from strength to strength, with commissions including Stephen Jones for House of Dior, Jasper Garvida and Asudari shows at Paris Fashion Week, Dita Von Teese, Lily Allen, The Noisettes and Downton Abbey.

All pieces are hand-made with love and care by the small London-based team, using fine French lace, Italian silks and hand-embellished applique and beadwork. Katherine Elizabeth Millinery constantly pushes the boundaries for strong conceptual creations and show-stopping collections. Such fine attention to ethical fabrics and sourcing sets the label apart.



*Weight & see mirror  
Ash with a polished stainless steel ball  
Photo credit: Jonathan Bassett*

## Katie Walker

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2014 celebrates 20 years of Katie Walker Furniture. Having studied at the Royal College of Art, Katie has a fine-art-based approach and strives to create original pieces which are as beautiful as they are functional. She has an uncompromising commitment to quality, a rigorous approach to the process of design and is passionate about keeping the industry alive.

All pieces are hand made in the UK by dedicated craftsmen pushing the boundaries of traditional processes. The finest-quality materials are sourced with consideration for their environmental impact.

Katie creates pieces for domestic, corporate and public settings, many of which have now become highly collectable. The Katie Walker Furniture collection is constantly evolving and comprises a small number of signature pieces which are available to order. Her iconic Ribbon Rocking Chair has won many awards and can be found in a number of collections. Her Windsor rocker stretches Windsor chair making techniques and has also gained numerous accolades. Her work can be found in a number of publications, the most recent being: 'Modern British Furniture', published by the V&A in 2013.

A Fellow of the Royal Society of Arts and a member of Contemporary Applied Arts, Katie holds six Guild marks from the Worshipful Company of Furniture Makers. The Guild marks led to a high-profile commission – the design and production of a high chair for His Royal Highness Prince George of Cambridge presented in person to Her Royal Highness the Duchess of Cambridge this February.

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Margo Selby is a woven textile designer who produces exceptional quality fabric and rugs which blend effortlessly with both traditional and contemporary interiors.

Margo trained at Chelsea College of Art and Design and The Royal College of Art. Responding to the overwhelming demand for her fabrics following her graduation, Margo began to develop relationships with weaving mills to explore the possibilities of production and launched her first collection in 2003. It was at this point that she united her innovative hand-woven structures with industrial machinery to create the first collection of fabrics sold under the Margo Selby brand.

Today, Margo's woven expertise is central to all the product development. Connecting with the materials in a hands-on way, while weaving on a hand-loom, enables a greater understanding of the construction and behaviour of the final product. The textile ideas begin on a 24-shaft dobby loom and are then developed into production with specialist mills. Margo unites the very best weavers with high quality fibres and innovative constructions to produce beautifully crafted, striking textiles and rugs.



*Margo Selby tribal collection fabrics*

## Margo Selby

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## Method Studio

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*Method Studio for Vacheron Constantin*  
*Fumed brown Althorp oak, calf leather, oak bark tanned English  
bridle leather, superfine suede and bronzed solid brass*  
*Photo credit: Andrew Bar*

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Method Studio, the husband-and-wife partnership of second-generation cabinetmaker Callum G Robinson and architect Marisa Giannasi, enrich their remarkable work with layer upon layer of imaginative detail, bringing each handcrafted creation to life with meticulous care and precision.

Working primarily to commission, often for some of the world's most prestigious luxury brands, this small team fuses a variety of traditional and contemporary materials and skills to engineer moments of wonder and delight in everything they do – from hand-carved, selvedge denim detailed steamer trunks to stunning fumed Scottish oak and elm writing desks.

Drawing inspiration from iconic architecture and the romantic creations of traditional malletiers the studio has become internationally known for their unusual trunks and cases which, uniquely, are handmade from hardwood, leather and precision engineered metal. The likes of Vacheron Constantin, Jaguar Land Rover, Fortnum & Mason and Johnnie Walker have all sought out this singular atelier to weave a little of their magic.

They are also the first to design and make bespoke furniture for the Glasgow School of Art since the legendary Charles Rennie Mackintosh, having recently created a suite of handcrafted chairs in ash, aluminium and organic leather, for the School's prestigious Mackintosh Room.

Marisa was trained at the Mackintosh School of Architecture in Glasgow and Callum learned under his father – master cabinetmaker and woodcarver David Robinson.

## Mr Smith

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*www.smithsrules.com*



*Booze prints / letterpress (metal & wood type) on paper*

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Kelvyn Laurence Smith is a Polymath – a craftsman, designer, typographer, printmaker, wordsmith and maker.

He is of strong temperament and preoccupied with all things typographic and chiefly concerned with attention to detail, good practice and quality workmanship.

He creates exquisitely crafted contemporary typographic printed matter using a unique collection of English wood and metal type.

He undertakes a wide variety of bespoke typographic commissions in response to solving problems, communicating messages and telling stories.

He collaborates with artists, architects, writers & designers and works with equally with corporate clients and the 'man next door'.

'Smith's Rules' is the imprint under which Mr Smith publishes ideas. The work takes many numerous forms but is always 'Designed, Set & Printed' in his Walworth and Kennington workshop.

Smith's Rules sets out to explore visual ideas in response to typographic language, material restrictions and the process of designing with letterpress.

Smith's Rules should offer the opportunity for the reader to contemplate their own ideas and reconsider their philosophical approach.

Smith's Rules should be followed wherever practicable. Exceptions can be made for narrow minds and when the rearrangement of ideas to conform with these rules would prove unreasonable.

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Ndidi Ekubia, a young British silversmith who is building up a strong international reputation for her sensual and rich hammered forms. Based in London since 1998, Ndidi has explored her fine silversmithing skills to create beautiful and practical objects, from small bowls, drinking vessels and vases, to larger scale wine coolers, salvers and centrepieces. Her designs are inspired by organic shapes or naturally formed patterns.

Research leads to two dimensional sketches and designs on paper: Ndidi has a clear vision of the way the piece will look before she begins.... To set the scene she deploys her full array of hammers and shaped anvils to bring about sensuous shapes and rhythms into the work's surface, pushing the metal to its limits and imbuing it with fluid vitality. The rich and sparkling surface finish is naturally burnished by the marks of her highly polished tools, moving around the form to complement the design and create an additional sense of movement. Each piece exposes an emotional response to the material, each one a unique blend of order and chaos. The work lends itself to both domestic and museum settings. Recently additions to collections are the Victoria and Albert and the Ashmolean Museum. She is currently designing a piece for Pembroke College, Oxford. Each year new pieces are exhibited in internationally, including Goldsmiths' Fair, COLLECT, PAD London, TEFAF Maastricht and Masterpiece. She is currently represented by Adrian Sassoon and De Vroomen in London and Styles Silver of Hungerford.

## Ndidi Ekubia

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*Natural Twist*



## Out Of The Dark

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Out of the Dark recycles, restores and revamps pre-1970s furniture as a means to train, educate and employ youth from disadvantaged backgrounds.

Formed in 2010 as a charitable social enterprise, Out of the Dark has built itself a reputation for not only being able to steer youth away from a life of crime, but also produce beautiful pieces of furniture for the domestic and commercial markets; their work has been sold in Heal's, featured in Bloomberg's annual 'Waste Not, Want It' project and also furnished restaurants in Kuwait.



*Oak Settle / August 2010 / European oak and natural oak bark leather  
Photo Credit: Mike Evans Photography*

## Ptolemy Mann

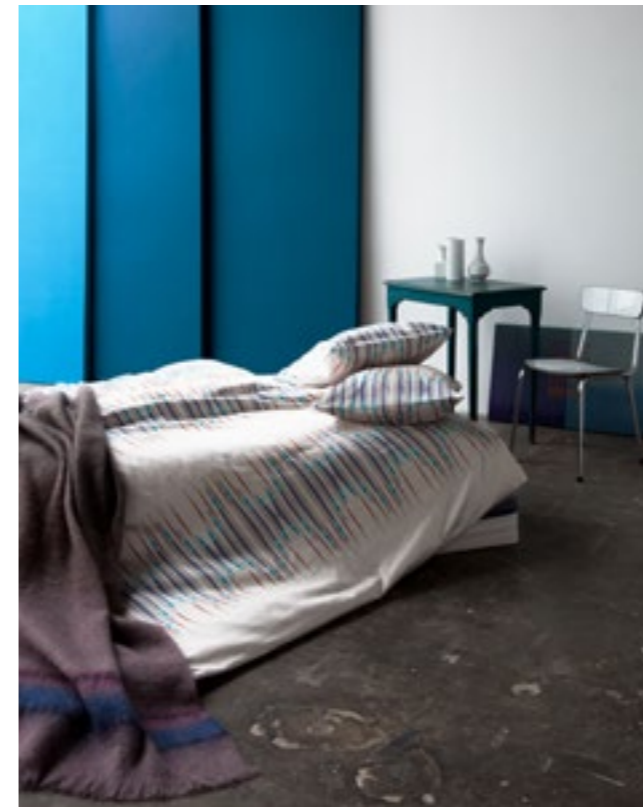
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Since 1997 Ptolemy Mann has been running her own textile art and design studio which she established after graduation from Central Saint Martins and the Royal College of Art. Her unique approach to hand-dyeing and weaving, wall-based, architectural, art works has become the basis for a modern-day Bauhaus philosophy of product and art making underpinned with intelligent colour theory. This approach brings her work together across a wide range of applications, both commercial and creative.

Inspired by her signature Ikat technique and bold colour, Mann has developed a collection of commercial textile designs for furnishing fabrics and fashion. Most recently she has created a self branded collection of rugs, bed linen, cushions and throws. She has undertaken collaborative projects with John Lewis, Christopher Farr, the fashion designer Eloise Grey, Ercol Furniture, Rugmaker, Linenhouse and Studio Levien. In March 2011 she was awarded with the Homes and Gardens Best Fabric Designer Award.

In 2006 Ptolemy launched her own colour consultancy service for architects and interior designers. With an emphasis on architectural facades she has worked on several PFI hospital projects as lead artist and colour consultant bringing a creative and intuitive approach to colour based on her training as an artist, designer and craftsperson.

She exhibits and lectures regularly throughout the UK and abroad; writes for the magazine *Selvedge*; is a member of the Global Colour UK trend prediction panel, curates and has received two grants from the Arts Council of England.



*Feather Ikat Bed Linen  
Double Duvet and pillow cases / Printed Cotton  
Photo credit: Katya De Grunwald*

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Rauni Higson work marries sculpture with function, creating pieces that are striking enough to stand alone, but intended to be brought alive by use. Inspired by the natural world, particularly the dramatic mountains and coastline of her Snowdonia home, she strives to capture something of the beauty of nature, without directly imitating it. She enjoys making pieces that look like they may have grown, evolved, or been eroded by natural forces. Capturing movement and flow in the seemingly unyielding medium of metal is a particular fascination.

Rauni trained for three years in Finland, at Lahti Design Institute (her mother is Finnish), then graduated (BA Hons) in Birmingham. She set up her studio, now in a converted chapel overlooking the mountains, in 1997, infusing her work with Scandinavian design philosophy. Traditional techniques are the foundation of her practice, as she finds her own interpretation, or combine techniques to create unique and original design solutions, imbued with the richness of hand skills.

Commissions have included a Royal wedding gift for the Duke and Duchess of Cambridge, five pieces in the Goldsmiths' Company Collection, a 72-piece canteen of cutlery, Candelabra for Asprey, and work with Fortnum & Mason, as well as numerous exhibitions.

## Rauni Higson

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*Glacier dish / Britannia Silver*  
*Photo credit: Sylvain Deleu*

## Rothschild & Bickers

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*Retro Light / Freeblown glass, copper, fabric covered flex*  
*Photo credit: Simon Camper*

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Rothschild & Bickers is one of a handful of glassworks still active in the UK where the glass is handblown. From hundreds of similar studios just half a century ago, the number has dwindled to around thirty. Rothschild & Bickers is the only one that focuses primarily on lighting and makes all of its striking designs by hand.

The company is well known for its sophisticated and unique designs, but behind the lighting adorning stylish hotels, restaurants, bars, shops and homes across the UK, Europe, US, Asia and Australia, is a mission to keep a dying craft alive.

“Every piece that we create,” explains Victoria Rothschild, “whether it’s a bespoke commission or something from one of our signature collections, is an original. Each one is free blown and comes with its own tiny irregularities. It is impossible to imagine the many steps and techniques which go into producing each of our designs if you haven’t seen the process for yourself.”

Victoria Rothschild and Mark Bickers met at the Royal College of Art, London, while studying for Masters degrees in Applied Art Ceramic & Glass. They soon began working together, winning Worshipful Company of Glass and RSA awards. After gaining support from NESTA and the Crafts Council, they set up Rothschild & Bickers in 2007 and moved to their present studio in Hertford in late 2011.

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Hailed as ‘an influence on this generation’ by jewellery aficionado Dorothy Hogg MBE, Ruth Tomlinson is a contemporary designer with diverse classical references. Each of her pieces contains a secret treasure or personal history. Diamonds sit alongside fragments of glass, ceramic flowers, antique beads and pearls. Antique gems are given a new lease of life – fractured and reset in bands of gold. The result being an ethereal beauty – eclectic, intricate, rare and precious. Using her own inventive techniques, her handcrafted collections range from high end diamond and gold ranges to more everyday silver pieces. Ruth also specialises in creating one- off and bespoke commissions. Often taking unworn and underappreciated jewellery with sentimental value, Ruth will reconstruct it into a piece that the owner will treasure and wear time and time again.

It is this personal approach and sensitivity to the value and history of materials, which has earned Ruth fans such as Scarlett Johansson, Maggie Gyllenhaal and Eva Longoria. Now in her 11th year in business, Ruth Tomlinson continues to be highly regarded amongst the craft world, regularly exhibiting at Goldsmiths’ Jewellery Fair in London and various other high profile international locations. With stockists including Liberty, and the V&A her customer base continues to grow in addition to private clients who are cementing her as ‘one to watch’ within the luxury fine jewellery world.

## Ruth Tomlinson

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*Pearl Pendant with white diamonds  
18ct yellow gold, pearl and white diamonds  
Photo credit: Patrick Hall*

## Sabine Roemer

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[www.sabineroemer.com](http://www.sabineroemer.com)



*Autumn leaf earrings  
18ct white gold paved small white diamonds with two main  
6ct radiant cut cognac coloured diamonds*

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Jewellery-artist Sabine Roemer is one of the best-kept secrets in luxury bespoke jewellery. Each of her gems are hand crafted using the timeless techniques of a trained goldsmith, with the intricate and delicate details of a true artisan.

Sabine began her training as a goldsmith at the age of 15. Seven years later, she graduated as the youngest-ever female Masters student from the oldest goldsmith school in the world, in Pforzheim, Germany. Sabine then travelled extensively – exhibiting her fine-jewellery around the world before settling in London. After winning numerous design awards, Sabine launched a bespoke collection at Harrods in 2010. Her high jewellery pieces have been worn by clients at the Academy Awards, the Cannes Film Festival and the Monaco Grand Prix.

Sabine’s passion for ‘giving back’ has also led her to work closely with Bill Clinton and the late Nelson Mandela. She has also created pieces to raise funds for Prince Harry’s Sentebale charity, Prince William’s TUSK Trust, MTV’s Staying Alive Foundation and the Elephant family with Gemfields. Her works have supported many causes around the globe, from teaching her craft to the Kalahari Desert Bushmen to building schools in the Himalayas through her own project, FROM YOU WITH LOVE.

Sabine works from her atelier in Knightsbridge, creating intricate and rare handcrafted object d’arts for clients around the world.



HM Dining Table / Oiled European Oak  
Photo credit: Mike Evans

## Shawstephens

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Edmund Stephens' designs, which are inspired by the local landscapes of Dartmoor and the South Hams coastline, together with memories of earlier trips to Norway and Sweden, use natural and sustainable resources crafted with trusted methods of construction allied to simple detailing. This understanding of materials and design enables Edmund to tailor his ideas to suit each individual client's brief and aspirations.

His company SHAWSTEPHENS was established in 2006, and currently operates from a well-equipped workshop in rural Devon. It employs a skilled team of cabinet makers, which is led by Edmund himself. He graduated from Buckingham Chilterns University 14 years ago, and is now recognised as a leading furniture maker, with an acknowledged reputation for quality and efficiency, together with high standards of customer service and personal attention.

Collaborations with like-minded craftsmen, interior decorators, and architects have introduced Edmund and his team to an exciting range of both interior and exterior projects, where designs are developed to complement new room schemes and life styles, and clients' existing furniture collections.

Current examples of Edmund's work can be seen in a South Devon Manor House, an outdoor terrace in Geneva and a North London Mews. Recent commissions include a silver sycamore veneered dressing room, leather and felt-lined gun room fitments, and an elegant side-table specifically designed to display a hand-made John Harrison Sea Clock.

Shona Marsh is an award winning silversmith, known for her high end craftsmanship and designs with silver and wood. Shona's work is an eclectic mix of stunning silverware, ranging from salt and pepper servers to a carafe and tumbler set. Located in the creative hub of the Cockpit Arts centre in London, Shona hand crafts items from design to realisation within her workshop, creating exclusive pieces of silverware to the utmost standard.

Established in 2006, Shona Marsh has gone from strength to strength. Her bespoke commissions include crafting a Papal Cross for Pope Benedict XVI and various replicas of the Staffordshire Hoard to a centrepiece Candelabrum for Birmingham Assay Office. She has received critical acclaim through several industry awards such as the Goldsmiths' Company Craftsmanship and Designs Awards as well as recently being awarded a place on the Walpole *Crafted* Programme; a mentoring scheme for emerging luxury craft businesses. Her most recent collaboration sees her working with the renowned Jewellery company Garrad, where she is creating a bespoke set of Candlesticks.

Specialising in exclusive and modern-day tableware, she fuses utility with style to create sought after designs, guaranteed to be a talking point of the dining table. Her work brings together beautiful woods with silver pieces, making truly unique designs. The walnut cheeseboard with its inlaid silver is a signature piece, whilst the honey drizzle and silver spoons make for popular wedding and christening gifts.



Carafe and four tumblers, Britannia silver carafe with set of four tumblers on rose wood inlaid with sterling silver and 9ct gold

## Shona Marsh

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## Sophie Coryndon

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Carved and gilded, Bodhi tree toile

Sophie Coryndon is a British Artist. A graduate in Fine Art, Sophie extended her studies with a traditional apprenticeship in her father, Nick Coryndon's Cabinet Making workshops focusing on the restoration and development of specialist decorative finishes.

Sophie set up her studio in 1997 and quickly gained work with leading designers on a diverse portfolio of projects ranging from the restoration of Chinoiserie wallpaper at Badminton House through to a carved and gilded toile of Bodhi trees for a private residence in Thailand. Inspired by architecture and ornamentation, her highly crafted aesthetic and elegant, sculptural approach has captured the attention of designers, stylists and collectors.

Sophie's experience as a fine artist combined with her expertise in specialist decorative finishes sets her apart in her approach to developing new work. She is drawn to mediums that require precise application; a build-up of layers and delicately laboured surface that achieve a final depth and unique, intricate beauty. Her new pieces explore a combination of decorative surface, narrative and function using an impressive array of traditional techniques such as etching, engraving, carving, gilding, French polishing, pen work and inlay. Although inspired by historical references and rooted in time honoured crafts, the combination of materials, finish and pared-down imagery are unquestionably 21st century.

Sophie's work has been shown internationally as well as featuring in numerous publications, and ranges from individual pieces for the international collectors' market to bespoke installations for private clients and designers.

An International Double Grand Prize Winner and the inaugural winner of the Balvenie Master Craft Award in Metal, Wayne Meeten is the only craftsman to have won the Saul Bell International First prize back-to-back for hollowware. More recently, he was the 2014 winner of the BATF & BJA Award (British Allied trades Federation ) to design and make a contemporary fruit bowl for their silver collection. Wayne studied at the Sir John Cass School Of Art, once renowned as Europe's finest jewellery teaching institution, where he fulfilled his goals step by step. For every year at college, he won major awards across all disciplines.

In his postgraduate year of 1999 he moved to Japan to study under two living 'National Treasures', Mokume Gane and Shibori, at Tokyo University Of Fine Arts and Music, the sister college of the Royal College Of Art.

On returning he completed a Master's Degree with Distinction, and soon after established his studio in London. Wayne's work is now in some of the finest private collections in the world, with his clients including The Duke Of Devonshire, Lionel Rothschild, and New College Oxford. Dramatic in form and appealingly tactile, his designs are based on his other passion, Tai Chi Chuan and Chi Kung movements. He transforms hard, cold, rigid metal into pieces that convey warmth, softness and fluidity. Meeten is a craftsmen whose work crosses the boundaries of pure craft and fine art, and his work has been described as 'Antiques of the Future.'

## Wayne Meeten

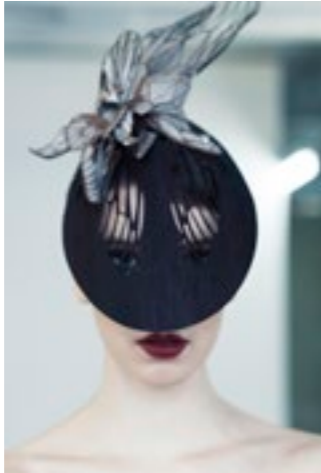
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Fountain Of energy  
Britannia silver and 22 carat gold  
Photo credit: Gavin Cottrell

## Class of 2014

Following a rigorous selection process, these talented craftmakers have been selected as participants on the 2014 Walpole *Crafted* mentorship programme:



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**Zoe Bradley**

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## Craftmakers of Vacheron Constantin

### Jean-Bernard Michel

Jean-Bernard Michel, who has been hand engraving for over twenty five years, possesses a superlative savoir-faire in the decoration and finishing of fine watchmaking timepieces. Michel is Master Engraver at l'École d'Art appliqués de la Chaux-de-Fonds (EAA), which was founded in 1873, and is the only establishment in Switzerland that trains hand engravers.

In Switzerland, his workshop houses a combination of crafts under one roof. From engraving to gem setting, chamfering and other finishings, this is in keeping with the tradition for watchmakers and artisans.

With exceptional flair, Jean-Bernard Michel makes minute incisions in his materials, giving each piece a unique elegance and identity.

Using either relief or deep engraving techniques, he chisels original designs, scripts and illustrations, personalising the creations of Vacheron Constantin Manufacture.

For this highly experienced engraver, the finishing and detail of this decorative art is most apparent in the Maison's open-worked "skeleton" timepieces. Nothing equals the complexity and beauty of the finished product – leaving only the architectural structure of the movement to be admired in all its purity.

Transmitting and practicing his ancient technique, he takes inspiration from every day world cultures – and it is in this way, that he continues to improve his art and his discipline.



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Peter Ting and Brian Kennedy

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Philippa Hobson, Craft Skills Academy  
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Jill Read, Communications  
Manager at Crafts Council  
The team at Gong Muse PR

Patrons of Crafted:  
Makers of the Exceptional  
*Vacheron Constantin*



Venue and Event Partner:  
*The Royal Academy*



Exhibition Curators:  
*Brian Kennedy and Peter Ting*  
[www.briing.uk.com](http://www.briing.uk.com)

Exhibition Constructor:  
*Sam Greenfield*

Exhibition Book Designers:  
*Brand Union*



Website Designers:  
*Graphic Alliance*



Public Relations:  
*Gong Muse*



Paper stock:  
*James Cropper*  
*Speciality Papers*



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*Nyetimber*







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